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TWELVE PAGES

SATURDAY, MARCH 25, 1899.

OUR STREET RAILWAY SERVICE.

THE VIRGINIAN-PILOT, Imme-
diately succeeding the great snow storm
in February, commended the enterprise
of the Norfolk Street Railway Com-
pany in maintaining regular service on
its lines at a time when traffic on all
other lines, with the exception of a single
street in Baltimore, was suspended.
But the meritorious service which the
company operating this thoroughfare
of travel is giving to our people de-
serves additional commendation, and to
that end we publish in our local news
columns to-day an extended sketch, to
which the attention of our readers is
invited.

Norfolk is indeed fortunate in pos-
sessing an electric street railway that
not only affords connection with every
part of the city, and the surrounding
suburbs, but Ocean View and Old Point,
and is admirable in equipment, prompt
in service, easy, safe, and comfortable.
The company owning and operating
these lines is to be congratulated, not
only on the excellent service rendered,
but in being served by employees who
are firm, but polite, active in conserv-
ing the safety and comfort of patrons,
and alive to the interests of their em-
ployers. The two lines operated under
one management, form an ideal sys-
tem that is filling a long felt want in
this community; and, therefore, merits
not only a liberal patronage, but kind-
ly consideration and great praise by the
citizens of Norfolk.

TO THE RECORD!

The organ and the bag-pipe each
have a "drone," which, so far from be-
ing idle, goes on all the time; and, in
the organ, it is the busiest part of it,
by far. We see this illustrated in the
Richmond Times and other pseudo-
Democratic sheets here, as well as else-
where, that are already rejoicing in
the anticipation of Democratic defeat
and Hanna victory next year. The in-
creasing drone of the Times is that the
Chicago platform of 1896 is a departure
from all Democratic principles, preced-
ents and policies, and is the wild work
of anarchical forces or "influences" that
got control of the convention," chiefly
as to money or currency and the
usurpations and abuses of government
—as in denouncing "government by in-
junction"—this government having had
a most flagrant example in our own
court of appeals in attempt to set up
an "inherent" imperium in imperio in
Virginia.

How are we to deal with this rono-
tious drone? As class ignorance? Or
as rank falsehood? It is one or the
other; and the drone goes on as if it
were its mission to show that "a tar-
radiddle," well stuck to, is as good as
the truth." It is difficult to believe that
our respected contemporaries can talk
as they do, with any knowledge of
Democratic antecedents; and yet it is
equally incredible that they are ac-
tually as ill-informed as they talk—es-
pecially as THE VIRGINIAN-PILOT
has shown them their error, over and
over, and cited them to authorities
they cannot doubt or question.

As early as 1856, the Democrats de-
clared in their platform their "un-
qualified hostility to bank-notes and
paper-money as a circulating medium,
BECAUSE GOLD AND SILVER IS
THE ONLY SAFE AND CONSTITU-
TIONAL CURRENCY." All parties,
in fact, until the war, as much as they
differed about banks and their issues,
were substantially at one as to gold and

silver coin and coinage—the constitu-
tional coinage, the Jeffersonian coin-
age.

In 1868, in opposition to the gold
movement in favor of only one coin and
of paying all bonds and other "coin"
obligations in gold exclusively, the first
Democratic platform after the war pro-
claimed the party for—

"One currency for the government
and the people, the laborer and the of-
ficer-holder, the pensioner and the sol-
dier, the producer and the bondholder." In
1872 the Democracy had no platform
nor candidate, supporting Horace
Greeley, who had been nominated by
"the liberal Republicans."

In 1876 the Democracy declared for
"money reform" and a "sound cur-
rency." Four years later, in 1880, in-
terpreting and pushing the demand of
1876, the Democratic party urged
"HONEST MONEY, CONSISTING OF
GOLD AND SILVER, and paper con-
vertible into coin on demand." The
cry was still the same in 1884, when
the money-plank of the Democratic
party was:

"We believe in HONEST MONEY,
THE GOLD AND SILVER COINAGE
OF THE CONSTITUTION, and a cir-
culating medium convertible into such
money without loss."

In 1888 the Democratic platform ig-
nored the money issue; but in 1892 (the
next preceding declaration to that of
1896) the Democratic platform said:

"WE HOLD TO THE USE OF BOTH
GOLD AND SILVER AS THE
STANDARD MONEY OF THE COUN-
TRY, AND TO THE COINAGE OF
BOTH GOLD AND SILVER WITH-
OUT DISCRIMINATION AGAINST
EITHER METAL, OR CHARGE FOR
MINTAGE."

Did the Chicago platform of 1896 de-
part from that record? If so, how,
and in what respect? We invite our
readers and the Times to inspect the
record. But it is not only with respect
to money, currency and coinage that
the platform of 1896 is arraigned as
un-Democratic; its denunciation of ju-
dicial usurpation is cited as a gross in-
fracture of Democratic doctrines and
practices, and this in face of the fact
that Thomas Jefferson, the Father of
Democracy, writing as early as Decem-
ber, 1820, to Thomas Ritchie, the emi-
nent Richmond editor and a patriarch
of Democracy, solemnly said:

"THE JUDICIARY OF THE
UNITED STATES IS THE SUBTLE
CORPS OF SAPPERS AND MINERS,
CONSTANTLY WORKING UNDER-
GROUND TO UNDERMINE THE
FOUNDATIONS OF OUR CONFED-
ERATE FABRIC. THEY ARE CON-
STRUCTING OUR CONSTITUTION
FROM A CO-ORDINATION OF A
GENERAL AND SPECIAL GOVERN-
MENT TO A GENERAL AND SUPREME
ONE ALONE."

Federal usurpation, busy then in all
departments, as well as the Judiciary,
has steadily gone on from bad to worse,
and all the time, to this moment, its
only adequate and consistent opponent
has been and is the Jeffersonian De-
mocracy as instituted and taught by
the "Sage of Monticello," and reiterated
in the Chicago platform of 1896.

Always in valiant array against the
enemies of the constitution, liberty and
the people (except under the Apostasy
of Cleveland), even in war it dared to
face tyranny; and in another memora-
ble Chicago platform (in 1864) it boldly
arraigned the Republican party in
arms, as follows:

"Under the pretense of a military
necessity of a war-power higher than the
Constitution, the Constitution itself has
been disregarded in every part, and
public liberty and private right alike
trampled down."

"The direct interference of the military
authority of the United States in the
recent elections held in Kentucky,
Maryland, Missouri and Delaware" (all
border Southern States) "was a shame-
ful violation of the Constitution; and
the repetition of such acts in the ap-
proaching election will be held as revo-
lutionary, and resisted with all the
means and power under our control."

"The aim and object of the Demo-
cratic party is to preserve the Federal
Union and the rights of the States un-
impaired; and they hereby declare that
they consider THE ADMINISTRATIVE
USURPATION OF EXTRAORDINARY
AND DANGEROUS POWERS NOT GRANTED
BY THE CONSTITUTION, THE SUBVERSION OF
THE CIVIL BY THE MILITARY
LAW IN STATES NOT IN INSUR-
RECTION, THE ARBITRARY MILITARY
ARREST, IMPRISONMENT,
TRIAL AND SENTENCE OF
AMERICAN CITIZENS IN STATES
WHERE CIVIL LAW EXISTS IN
FULL FORCE, THE SUPPRESSION
OF FREEDOM OF SPEECH AND OF
THE PRESS, THE DENIAL OF THE
RIGHT OF ASYLUM, THE OPEN
AND AVOWED DISREGARD OF
STATE RIGHTS, THE EMPLOY-
MENT OF UNUSUAL TEST-OATHS,
AND THE INTERFERENCE WITH
AND DENIAL OF THE RIGHTS
OF THE PEOPLE TO BEAR
ARMS IN THEIR DEFENSE,"
as calculated to prevent a restoration
of the Union and THE PERPETUA-
TION OF A GOVERNMENT DERIV-
ING ITS JUST POWERS FROM THE
CONSENT OF THE GOVERNED."

What ignorance and nonsense then
is it, or what mendacity, for recalcit-
rant Democrats, or traitors, to charge
the Democracy of 1896 with being false
to Democratic precedents and records? In
1896 the real Democracy simply re-
turned to the true faith, and resolved
to follow Thomas Jefferson and the
Democratic Goddess of Liberty, in-
stead of Cleveland and his false gods
of Baal, Moloch and Mammon.

JEFFERSONIAN DEMOCRACY.

Writing to Elbridge Gerry in 1797,
Jefferson alluded to current slanders on
himself, and said:

"In confutation of these, and all fu-
ture calumnies by way of anticipa-
tion, I shall make you a profession of
my political faith; in confidence that
you will consider every future imputa-
tion on me as a contrary complexion, its
bearing on its front the mark of false-
hood and calumny."

"I am not for transferring all the
powers of the States to the general

government, and all those of that gov-
ernment to the Executive branch. I am
for a government rigorously frugal and
simple, applying all possible savings of
the public revenue to the discharge of
the National debt; and not for a multi-
plication of officers and salaries, merely
to make partisans, and for increasing,
by every device, the public debt, on the
principle of its being a public bless-
ing."

"I AM FOR RELYING FOR IN-
TERNAL DEFENSE ON OUR MILI-
TIA SOLELY. TILL ACTUAL INVA-
SION, and for such a naval force only,
as may protect our coast and harbors
from such depredations as we have ex-
perienced; AND NOT FOR A STAND-
ING ARMY IN TIME OF PEACE,
WHICH MAY OVERAWE THE PUBLIC
SENTIMENT." * * And I am not
for linking ourselves by new treaties
with the empires of Europe; entering
that field of slaughter to preserve their
balance, OR JOINING IN THE CON-
FEDERACY OF KINGS TO WAR
AGAINST THE PRINCIPLES OF
LIBERTY." * * I am for freedom of
the press, and against all violations of
the constitution to silence by force, and
name by reason, the complaints or criti-
cisms, just or unjust, of our citizens.
* * The first object of my heart is my
own country. In that is embarked my
family, my fortune and my own ex-
istence."

In his first inaugural address as Pres-
ident, Jefferson said: "Sometimes it is
said that man cannot be trusted with
the government of himself. CAN HE
THEN BE TRUSTED WITH THE
GOVERNMENT OF OTHERS?" See
the Philippines! And in this address he
fully set forth the essential duties and
principles of our government, in addi-
tion to those recited in his letter to
Gerry: "A jealous care of the right of
election by the people; absolute acquies-
cence in the decisions of the majority;
A WELL DISCIPLINED MILITIA
OUR BEST RELIANCE IN PEACE,
and for the first moments of war, till
regulars may relieve them; the su-
premacny of the civil over the military
authority; economy in the public ex-
pense; that labor may be lightly bur-
dened; trial by juries." &c.

Jefferson was a greater foe to the old
United States Bank, which he declared:
"is one of the institutions of the most
deadly hostility existing against the
principles and forms of our constitu-
tion." But he vastly expanded our ter-
ritorial limits in a home and healthy
annexation to secure the Missouri and
Mississippi rivers and the Gulf of Mex-
ico, and to avert war with France or
Spain, or both. At the conclusion of his
second Presidential term, the General
Assembly of Virginia, among those of
several other states, voted him an ad-
dress of esteem, respect and congratula-
tion, in which occurred the following
paragraph:

"From the first brilliant and happy
moment of your resistance to foreign
tyranny until the present day, we mark
with pleasure and with gratitude the
same uniform and consistent character
—the same warm and devoted attach-
ment to liberty and the republic, the
same Roman love of your country, her
rights, her peace, her honor, her pros-
perity."

Voicing the same Democracy, in 1896,
a Democratic platform worthy of him
and its framers was adopted, and upon
it was placed a successor worthy of
him,—a platform and candidate whom
the people of this Republic will surely
endorse, if they be worthy descendants
of their forefathers.

CELEBRATION OF JEFFERSON'S BIRTHDAY.

As early as 1863, certain citizens of
Boston proposed to celebrate Mr. Jef-
ferson's birthday, and one of them
wrote to him, requesting the date of
his birth and informing him of the
celebration proposed. He declined,
something in the same spirit that Mr.
Bryan declined recently an invitation
from Mr. Perry Belmont to a dinner
with him in celebration of the great
Democrat's birthday. Jefferson's reply,
through Mr. Levi Lincoln, was as fol-
lows:

"With respect to the day on which
they wish to fix their anniversary, they
may be told, that disapproving my-
self of transferring the honors and
veneration for the great birthday of
our Republic to any individual, or of
dividing them with individuals, I have
declined letting my own birthday be
known, and have engaged my family
not to commemorate it. This has been
the uniform answer to every applica-
tion of the kind."

Thus did he vindicate that simple
Democracy for which he stood: "avoid-
ing," as is said of him, "ostentation,
pomp, ceremony, and vain parade." And
what would have been his an-
swer to Croker and his crew, in such
case, offering him a \$10 a plate din-
ner, and seeking to overthrow the cur-
rency he chiefly established?

Having read Commissary General
Eagan's opinion of General Miles we
cannot resist the temptation to ask for
his opinion of the court martial. Come,
General, out with it.

Some of the Cuban generals are lay-
ing themselves liable to the suspicion
of trying to make money out of Uncle
Sam by sulking in their tents.

The weather clerk could always get
credit for knowing what he was talk-
ing about, by candidly admitting that
he didn't know.

It was much colder in several other
places this winter, but, thank the Lord,
Norfolk is not of a jealous disposition.

Secretary Alger, conscious of having
a complete grasp on his job, has gone
to Cuba "on a little pleasure trip."

Since Wilhelm of Germany declared
that he was for peace, the cartoonists
have been looking for another war.

There are only a few Senatorial dead-
locks left. Quay is one of them. He
can't let go.

The backbone of winter is broken.
No physician will be called in the case.

VIRGINIAN-PILOT'S HOME STUDY CIRCLE

(Copyrighted, 1899.)

DIRECTED BY PROF. SEYMOUR EATON.

SUBJECTS OF STUDY IN THE ORDER IN WHICH THEY WILL BE PUBLISHED.

EVERY SUNDAY—
History—Popular Studies in European History.
EVERY TUESDAY—
Geography—The World's Great Commercial Products.
EVERY WEDNESDAY—
Governments of the World of To-day.
EVERY THURSDAY AND FRIDAY—
Literature—Popular Studies in Literature.
EVERY SATURDAY—
Art—The World's Great Artists.

These courses will continue until June 26th. Examinations con-
nected by mail, will be held at their close as a basis for the granting of Certificates.

THE WORLD'S GREAT ARTISTS.

II—RUBENS.
THE MASTER PAINTER OF HOLLAND.
BY JOHN C. VAN DYKE, L. H. D.,
Professor of the History of Art, Rui-
gers College.
(Concluded.)

At this flowering time Rubens came
up from Italy. He did not come to
change the character of the Flemish
people or to stem the tide of seven-
teenth-century life, so dazzling, so per-
fously near the bizarre. All that he
or any other painter could do was to
paint the splendor by which he was

picture? It is said to be Rubens' mas-
terpiece; but what makes people think
so unless it be that they see the pic-
ture under the original conditions of
light, distance and architectural sur-
roundings? Rubens painted many pic-
tures quite as good as it, though it is
an excellent picture. He never painted
any pictures that were not good. But
that last statement requires some ex-
planation.

If people will insist upon having a
comparative ranking of great artists,
then let us write down the four great
ones as Titian, Rubens, Rembrandt, and
the Velasquez. They are the leaders, be-
cause all of them were not only great
technicians, but they were men of great



THE GIRL WITH THE STRAW HAT.
(By Rubens, in National Gallery.)

surrounded. He was not loath to do
this; for he believed in his time, his
church and his people. The spiritual
significance of art had passed out in
favor of a worldly glory, but he be-
lieved in that, too. It was not his
mission to preach in paint, like Fra
Angelico, but to make church walls
beautiful with form and color, like Pa-
olo Veronese. Architectural space had
to be filled brilliantly, and the subject
chosen did not influence his palette. All
the pictures of Rubens—the *Descent*,
Crucifixions, *Adorations*, *Holy Families*—
were brilliant in color and light. Life
or death, pleasure or pain, shame or
glory, were in his hands merely tri-
umphs of decorative splendor. Of
course the church had need of him.
He was the master painter who had
learned at Venice, Mantua and Rome
what forms and colors to use. He at
once began painting for the church,
and he never left off painting for her. To
be sure, he worked on palace walls for
royalty, and he also executed portraits,
landscapes, animal pieces; but the
general statement still holds true that
he was primarily a painter for the
church. The great bulk of his work
was done on canvas and set in wall and
ceiling. He scaled his figures and set
his palette for distance just as Michael
Angelo and Titian did before him.
The most lively hues were used for
carrying power, and figures over life-
size made the composition comprehen-
sible at long range. When his pictures
were put in their places no one for a
moment questioned their fitness or
talked about "gross types" of men and
women. The pictures by him that are
today in their original places are above
and beyond criticism. He painted por-
traits, but who ever spoke of them as
"gross?" The *Elizabeth of France* in
the Louvre is more delicate than any
portrait Van Dyck ever painted. He
had a head supremely skilled that could
realize the truth of anything it was set
to work upon—one of the best-trained

thought, invention, originality. Each
was different from the other and Ru-
bens had his individual greatness. He
had a mind full of exact knowledge,
almost encyclopedic in resource, but
blurred over with imagination, reflective
of sublimity, grandeur and power. He
had a head supremely skilled that could
realize the truth of anything it was set
to work upon—one of the best-trained



VAN DYCK.

and most facile hands in all art his-
tory. It was not possible for him to
paint an altogether bad picture, but, of
course, he was unequal in his work.
His disposition was one of great calm-
ness, but the flamboyant taste of his
age kept pushing him into extrava-

gance. Through haste he sometimes
became theatrical or obscure; through
weariness his mind occasionally mis-
took the grandiloquence for the grand;
through sheer exhaustion his hand at
times flagged and ran to ineffectual
effort. How could it be otherwise? He
painted over 2,000 pictures, and they
could not all be of equal merit. Be-
sides, Rubens is not to be held strictly
accountable for every picture that
passes under his name. He had a great
number of pupils who, in his latter
days, executed what he planned, the
master designing only and leaving the
bulk of the work to the pupils. It is
the pupil rather than the master that is
seen to be at fault. About the master
the marvel is and always will be, how
he could do so much and do it so well.

Rubens lives chiefly by his great
mural paintings, but he nevertheless
did other work of a quality sufficient to
have made any other man famous. Be-
sides painting altar pieces and ceilings
for the church and allegories for courts,
he did portraits for the individual and
landscapes to please himself. In all of
them he showed the master mind and
hand. A portrait was not a thing to be
treasured in the same brilliant way as a
wall picture, and Rubens cared little
about it and yet executed it in a mas-
terful manner. Animals (especially the
horse and the dog), and landscapes he
loved to paint for their truth of char-
acter, and even when he placed them in
his large pictures he painted them
with great care. Every subject seemed
to respond to his genius, but his pre-
ference was for the great decorative
canvas. It was well fitted to a man
whose life and art can be expressed
with only one word and that word
"splendor."

Technically Rubens seems simpler
and yet greater than any master of any
time. He knew drawing, but at times
was faulty in it through haste or care-
lessness. His composition shows his
wonderful fertility in invention, for he
seldom repeated himself. Occasionally
he borrowed from others, as in the
Descent, which he frankly acknowl-
edged. He probably borrowed some-
thing from Titian's *Adoration* and
Giulio Romano, but what he took was so
slight that it has little weight in the final
result. Rubens had imagination enough
of his own and had no need to borrow.
Just so about his color. He knew the
great Venetian pictures, but did not
follow them. His color schemes were
simple, but they were juxtapositions
and contrasts of primary hues and
secondary hues. One marvels often at
the results obtained with these simple
means, and yet the colors of Rubens,
aside from their relative place, must be
considered as things remarkable in
themselves. No painter ever got such
brilliance out of reds, yellows
and blues. They are airy radiant
with light and will make the hues of
any other color look washed-out by
contrast. A dash of color alone he baffled
every one of his pupils, and no imitator
has ever been able to reproduce its
likeness. Color, indeed, was his su-
preme feature, and his prodigal use of
it but confirms the feeling of his mas-
tery over it.

His handling of the brush gives one
the impression of great ease and fa-
cility, and we are apt to think he im-
provise. He recited as he ran; but
nothing is further from the fact.
Every stroke of that brush was care-
fully planned and calmly executed.
There was nothing furious or headlong
about the artist; everything was de-
liberate and done upon principle. The
hand was trained to the last degree
and knew pigments and brushes by
heart. It swept across the canvas, of-
ten producing with one stroke model-
ing, light and shade, color; but the
sweep was always premeditated, not
accidental. There was no great loading
of the paint upon the canvas. The
brush was thin, smooth, flowing, and
it dragged only over the high lights. It
was the very best manner for preserv-
ing brilliancy of color, and that was
the painter's primary aim. At the same
time it was a graceful handling, pleas-
ing in itself for its sense of power, and
one that has never been excelled in the
history of painting.

Taking Rubens for all in all we shall
not look upon his like again. The long-
er we study his works the more we ad-
mire his intellectuality, his imagina-
tion, his versatility. He was an artist
of prodigious knowledge and capacity,
a colorist of wide range, sensitiveness
and brilliancy; a technician of vast
power and skill. Yet he was not in
himself solely responsible for his suc-
cess. He was the consummation of the
renaissance at the north. A hundred
years of painters had slaved and built
up that finally Rubens might triumph.
True enough, he expressed himself, but
he was also the mouthpiece in art of
the whole Flemish people. The success
of the man was also the success of the
school, the age and the race.

Note.—The study of Rembrandt will
be commenced next Saturday.